



NIRVANA

You Know You're Right

Words and Music by Kurt Cobain

Three-finger 112 capo
(low to high) E-A-D-G-B-E

Moderately slow Rock ♩ = 84

N.C.

Gtr. 1 (clean)

The first system of music includes a guitar staff and a bass staff. The guitar staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains a melodic line with various accidentals and a dynamic marking of *mp*. The bass staff is in bass clef and contains a line of 'X' marks representing fretted notes, with fret numbers 0 and 2 indicated below. A TAB line is positioned between the two staves.

*Pick strings between the bridge and tailpiece with picking hand, while plucking and hammering on notes on 6th string with the fretting hand.

The second system continues the musical notation from the first system, with the same guitar and bass staves and TAB line.

band enters

mf F#5

The third system introduces a new musical part labeled 'band enters' with a dynamic marking of *mf* and a chord symbol of F#5. It features a guitar staff with a melodic line and a bass staff with a line of 'X' marks and fret numbers 0, 2, and 4. A P.M. line is present below the bass staff.

**Chord symbols reflect basic harmony.

The fourth system continues the musical notation from the third system, with the same guitar and bass staves and P.M. line.

1. I will nev - er both - er you. I will nev - er prom - is to. —

P.M. —

I will nev - er fol - low you. I will nev - er both - er you.

P.M. — *f* w/ dist.

I will nev - er fol - low you. I will nev - er both - er you.

P.M.

f w/ dist.

D E

Nev - er speak a word a - gain. I will crawl a - way for good.



I will move a - way__ from here. You won't be a - fraid__ of fear. And



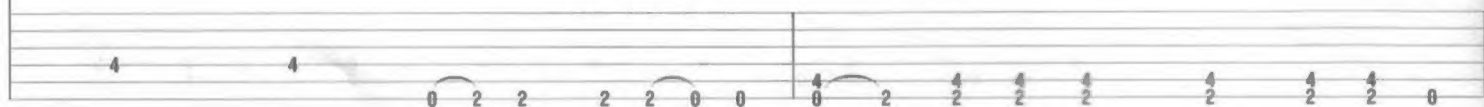
mf

dist. off

let ring-----}



I thought I was fooled in - to this, and al - ways knew it would come__ to this.



D

E

Things have nev - er been__ so swell. I have nev - er felt__ or failed.



let ring-----}

let ring-----}

w/ dist.



Pre-Chorus

F#5

[illegible]

Rhy. Fig. 2

End Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 2

Hey.

Gtr. 1: w/ Rhy. Fig. 1

D

E

Hey. _____ You know you're _____

Chorus

F#5

right. _____ You know you're _____

Gtr. 1

fdbk.

The image shows a musical score for guitar and double bass. The guitar part (Gtr. 1) is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). It begins with a series of sixteenth notes, followed by a series of eighth notes, and then a series of quarter notes. The double bass part is written on a single staff with a bass clef. It begins with a series of eighth notes, followed by a series of quarter notes, and then a series of half notes. The score is marked with 'fdbk.' (feedback) and includes a '0 2' marking at the bottom left and a '(2)' marking at the bottom right.

1 1/2

1 1/2

(2)

(2)

(2)

(2)



2. So, wom - an, come in - side.

I no long - er have to hide.

*Gtr. 2



0 2 2 2 2 0 0 0 0 2 2 2 2 0 0 0 0 2 2 2 2 0 0 0 0

*Bass arr. for gtr.



Let's talk a - bout some - one else.

Steam - ing Sue be - gins to melt.



0 2 2 2 2 0 0 0 0 2 2 2 2 0 0 0 0 2 2 2 2 0 0 0 0

Gtr. 2 tacet

D

E



Noth - ing real - ly both - ers her,

she just wants to love her - self.

Gtr. 1



w/ clean tone

let ring

let ring

5 7 7 5 7 7 5 7 9 9 9 9

I will move a - way — from here. You won't be a - fraid — of fear. — And

P.M.

0 2 2 4 0 4 2 2 0 0 4 0 2 2 2 4 0 4 2 2 0 0 4

I thought I was fooled in - to this, and al - ways knew it'd come — to this. —

P.M.

0 2 2 4 0 4 2 4 4 4 2 4 2 2 4 2 4 2 2 0 0

f w/ dist.

Gtr. 1: w/ Rhy. Fig. 1

D E

Things have nev - er been — so swell. — I have nev - er felt — or failed.

Pre-Chorus
Gtr. 1: w/ Rhy. Fig. 2 (2 times)
F#5
Voc. Fig. 1

Hey. — Hey. —

Gtr. 1: w/ Rhy. Fig. 1

D E

Hey. — You know you're —

Chorus
F#5

right. — You know you're — right. — You know you're —

Gtr. 1

0 2 2 0 0 2 2 5 (5) 8 8

right. You know you're right. You know you're

2 2 0 0 2 2 2 0 0 0 0 2 2 2 2 2 2 2 2 2 2 0

right. You know you're right. You know you're right. You know you're

let ring-----

0 2 2 2 0 0 5 0 3 4 3 4 3 5 1/2 1 5 3 4

right. You know you're right. You know you're right. You know you're

right. You know you're right. You know you're right. You know you're

— right. — You know you're — right. — You know you're — right. — You know you're — right. — You know you're —

— right. — You know you're — right. — You know you're — right.

N.C.

fbk. fdbk. don't pick fdbk.

(5) (5) 0 (0) (0) 2 (2)

Pitches: C# B D#

Outro
N.C.

*Pick strings between the bridge and tailpiece with picking hand, while plucking and hammering on notes on 6th string with the fretting hand.

About a Girl

Words and Music by Kurt Cobain



Intro

Moderate Rock ♩ = 132

4th time: Bkgd. Voc.: w/ Voc. Fill 1

Intro

Em G Em G

Rhy. Fig. 1

Gtr. 1 (clean)

mf

let ring

Play 4 times
End Rhy. Fig. 1

Verse

*Gtr. 1: w/ Rhy. Fig. 1 (4 times)

Em G Em G Em G Em G

1., 3. I need an eas - y friend, I do, with an ear to lend. I
2. I'm stand - ing in your line, I do, hope you have the time. I
(do.)

*3rd time, w/ dist. (till end)

Em G Em G Em G Em G

do, think you fit this shoe, I do, won't you have a clue, }
do, pick a num - ber too, I do, keep a date with you. }

Chorus

C# C#/G# F# C# C#/G#

I'll take ad - van - tage while you hang me

Gtr. 1

let ring

Voc. Fill 1

(I)

2nd time, Gtr. 1: w/ Rhy. Fill 1

Guitar Solo

On 1 Em G Em G Em G

f w dist

2 0 2 0 2 2 2 4 4 5 4 7 8 8 7 7 7 0 2 0 2 2 3 5 4

The guitar solo is written on a single staff with a treble clef and a key signature of one sharp (F#). The solo is divided into two measures. The first measure starts with an Em chord, followed by a G chord, and ends with an Em chord. The second measure starts with a G chord, followed by an Em chord, and ends with a G chord. The solo is marked with a 'let ring' instruction and a '4' indicating a four-measure phrase. The fretboard diagram below the staff shows the fingerings for the solo: (5) 5 5 5 8, 0 7 0 (9), 0 2 0 2 2 2-4, 4 5 7 0.

[illegible][illegible]

C5 G5 F5 E5 A5 C5

Harm

Pitch F

*Harmonic located three tenths the distance between the 3rd & 4th frets.

Em G Em G Em G

Bkgd. Voc.: w/ Voc. Fill 1 D.S. al Coda

let ring

⊕ Coda

E A5 C5 E

I can't see you ev - ry night. No, I can't see you

A5 C5

ev - ry night

14

Gtr. 1: w/ Rhy. Fig. 1 (4 times)

Em G Em G Em G

Plus 3 times

E5

Gtr. 1

I do. I do.

Been a Son

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Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Fast Rock ♩ = 152

Intro

Gtr. 1 (dist.)

D5 N.C. D5 N.C. D5 N.C. D5 N.C.

Rhy. Fig. 1 End Rhy. Fig.

mf

TAB

Verse

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

D5 N.C. D5 N.C. D5 N.C. D5

1., 3. She should have stayed a way from friends. She should have had
2. She should have made her moth-er proud. She should have stood

N.C. D5 N.C. D5 N.C.

more time to spend. She should have died when she was born.
out in a crowd. She should have had an oth-er chance.

D5 N.C. D5 N.C. D5 N.C.

She should have worn the crown of thorns. She should have
She should have fal-ten on her stance.

Gtr. 1

G5 F5 E5 N.C. G5 F5 E5

been a son. She should have been a son.

Rhy. Fig. 2

N.C. G5 F5 E5 N.C. To Coda

She should have been a son. She should have

G5 F5 E5 N.C. D5

been a son.

End Rhy. Fig. 2

NC. D5 NC. D5 NC.

3 2 0 3 2 0 3 2 0 3 2 0

D5 NC. D5 NC. D5 NC. D5 NC.

3 2 0 3 2 0 3 2 0 3 2 0

Chorus

Gtr. I: w/ Rhy. Fig. 2

G5 F5 E5 NC. G5 F5 E5 NC.

Been a son. She should have been a son. She should have

G5 F5 E5 NC. G5 F5 E5 NC. D.S. al Coda D5

been a son. She should have been a son. She should have

Coda

Free time

G5 F5 E5

been a son

8va loco 8va

* fdbk

(2) (2)

*Pitches: G# F#

Sliver

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Intro

Moderately fast Rock ♩ = 132

Verse

(Bass) 4 N.C.

I Mom and Dad went to a show
They dropped me off at Grand - pa Joe's. I kicked and screamed, said

Chorus

♩ = 144

A5

C5

A5

C5

please no. Grand - ma take me home. Grand - ma take me home

Gtr. 1 (dist.)

Rhy. Fig. 1

loco

*fdbk. - - - - -
X X
X

*Microphone fdbk, not caused by string vibration

Gtr. 1: w/ Rhy. Fig. 1

A5

C5

A5

C5

A5

C5

Grand - ma take me home. Grand - ma take me home. Grand - ma take me home.

End Rhy. Fig. 1

3 3

A5

C5

A5

C5

A5

C5

Grand - ma take me home. Grand - ma take me home. Grand - ma take me home.

2. Had to eat _____ my din - ner there. Mashed po - ta - toes and
 3. Said well good, _____ just stop your cry - in'. Go out - side _____ and

Gtr. I

*w/ slight dist

*2nd time. w/ dist.

C A5 C F5 C A5

stuff like that. I could - n't chew _____ my meat good.)
 ride your bike. That's what I did, I licked my toe.)

Chorus

Gtr. I: w/ Rhy. Fig. 1 (2 times)

A5 C5 A5 A5 C5

Grand - ma take me home. Grand - ma take me home. Grand - ma take me home.

A5 C5 A5 C5 A5 C5

Grand - ma take me home. Grand - ma take me home. Grand - ma take me home.

A5 C5 A5 C5

Grand - ma take me home. Grand - ma take me home.

4. Af - ter din - ner I had ice cream. I fell a - sleep and

Gtr 1

w/ clean tone

watched T V. I woke up in my moth - er's arms.

fbk

*Turn dist on

Chorus
Gtr 1: w/ Rhy. Fig. 1 (5 times)

A5 C5 A5 C5

Grand - ma take me home. Grand - ma take me home

**2nd - 5th times, upstemmed vocals tacet

A5 C5 A5 C5

Grand - ma take me home.

Ah.
{ 1. - 4. Grand - ma take me home. }
{ 5. Want to be a - lone. }

Free time

fbk

Pitch: D
***Vol. swells

Gtr. 3 (dist.)

f
w/ chorus & compression
tdbk.
don't pick

(10)

Vol. swell

Gtr. 1 & 2

3 2 3 8 8 7 6
1 0 1 0 0 5 4

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (8 times)

Gtr. 3

F#sus4 Bb G/A A#sus4 Db G/A F#sus4 Bb G/A A#sus4 Db G/A

(10) 10 8 10 6 8 8 8 6 5 5 8 6 8 8 (8) 6 5

F#sus4 Bb G/A A#sus4 Db G/A F#sus4 Bb G/A A#sus4 Db G/A

(5) 10 8 10 6 8 8 8 6 5 6 5 8 6 8 8 (8) 6 5

F#sus4 Bb G/A A#sus4 Db G/A F#sus4 Bb G/A A#sus4 Db G/A

(5) 6 5 6 5 6 5 6 5 3 6 5 6 5 6 5 6 5

F#sus4 Bb G/A A#sus4 Db G/A F#sus4 Bb G/A A#sus4 Db G/A

3 6 5 6 5 6 5 6 5 3 6 5 6 5 6 5 6 5

compressor off

3

pitch: C

**cresc. poco a poco*

Verse

N.C.(F5) (Bb5) (Ab5) (Db5) (F5) (Bb5) (Ab5) (Db5)

3. And I ___ for - get ___ just why ___ I taste. Oo yeah. I guess it makes ___ you smile.

pitch: D♭

(C)

(F5) (Bb5) (Ab5) (Db5) (F5) (Bb5) (Ab5) (Db5) *D.S. al Coda*

I found it hard it's hard ___ to find. Oh well. ___ er nev er mind.

pitch: F

(D♭)

(C)

Coda

Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)

Ab sus4 D♭ G/A F sus4 B♭ G/A Ab sus4 D♭ G/A F sus4 B♭ G/A Ab sus4 D♭ G/A

do, a de - ni - al, a de - ni - al, a de - ni - al, a de - ni - al, a de - ni - al, a de - ni - al

F5

al!

Gtrs. 1 & 2

pitch: C

Come as You Are

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Tune down 1 step:
(low to high) D-G-C-F-A-D

Intro

Moderate Rock ♩ = 120

Gtr. 1 (clean) N.C.

Riff A

End Riff A

mf
w/ flanger
let ring throughout

TAB

0 0 1 | 2 0 2 0 2 2 1 | 0 2 0 0 2 0 1 | 2 0 2 2 2 1 | 0 2 0 0 2 0 1

Verse

Gtr. 1: w/ Riff A (3 3/4 times)

N.C.

1. Come as you are, as you were, as I want you to be, as a friend, as a friend, as an old enemy.

Verse

2nd time, Gtr. 1: w/ Riff A (1 3/4 times)

2nd time, Gtr. 2 tacet

3. Come 2. Take your time, hurry up, the choice is yours, doused in mud, on bleach, as I want don't be late, Take a rest, as a friend, as an old you to be, as a friend.

Pre-Chorus

Gtr. 1 tacet

F#sus4

Esus2 A

mf

*Gtr. 2 (clean)

Gtr. 1 divisi

let ring

let ring

2 0 4 4 0 2 0 2 0 2 2 2 2 2 0 0 0 0 0 0

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

0 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

*w/ Rotovibe

**T = Thumb on 6th string

To Coda

A

A

1. S. al Coda
take repeat

ah, —

mem - o - ry —

Gtr. 2

Gtr. 1
divisi

let ring

let ring

Coda

Chorus

F#5

B5

D5

Rhy. Fig. 1

Gtr. 3
(dist.)

mf

And 1

And 1

And 1

And 1

Gtr. 2

let ring

B5

D5

End Rhy. Fig. 1

B5

don't have a gun.

No, 1

have a gun.

let ring

F#sus4

A

A

ah. Mem - o - ry.

let ring

let ring

Chorus

Gtr. 3: w/ Rhy. Fig. 1 (2 3/4 times)

*Bsus4

And I swear that I don't have a gun. No, I don't.

let ring

let ring

let ring

*Chord symbols reflect overall harmony

have a gun. No, I don't have a gun. No, I don't.

let ring

let ring

let ring

have a gun. No, I don't have a gun.

let ring

let ring

let ring

Outro

Gtrs. 1 & 3: w/ Riff A (2 times)

Gtr. 2 tacet

N.C.

F#sus4

Gtrs. 1 & 3

Mem o - ry. ah.

Lithium

Words and Music by Kurt Cobain

Tune down 1 step:
(low to high) D-G-C-F-A-D

Intro

Moderate Rock ♩ = 124

Gtr. 1 (clean) *E5 G#5 C#5 A5 C5 D5 B5 D5

mf w/ chorus P.M. let ring - let ring - let ring - - -

TAB

2 0 X 0 4 6 X 0 4 6 X 0 5 7 7 5 5 5 5 7 7 7 5 0 4 2 2 2 2 5 5 5 0

*Chord symbols reflect implied harmony.

Verse

3rd time, Gtr. 3 tacet
E5 G#5 C#5 A5 C5 D5

1. 3. I'm so hap- py day I've found my friends,
2. I'm so lone- ly kay I shaved my head,

Rhy. Fig. 1

P.M. let ring - - - P.M. let ring - - - let ring - - -

0 X 0 4 6 X 0 4 6 3 5 7 7 0 3 5 5 5 7 7 5 5 0

B D E5 G#5 C#5 A5

they're in my head. I'm so ug- ly, that's o- kay
and I'm not sad. And just may- be I'm to blame

P.M. P.M. let ring - - - let ring - - - let ring - - - let ring - - -

4 4 4 7 7 5 0 0 X 0 4 6 4 4 6 0 5 7 7 0

Chords: C#5, D5, B, D5, E5, C#5

'cause so are you, broke our mirr'rs. Sun day
for all I've heard, but I'm not sure. I'm so ex -

End Rhy. Fig. 1

let ring ----- | let ring - - | let ring ----- | let ring -----

PM

3 5 3 3 5 5 7 0 | 2 2 5 5 7 7 0

Chords: C#5, A5, C5, D5, B, D

morn - ing is ev - 'ry day for all I care and I'm not scared,
cit - ed. I can't wait to meet you there but I don't care.

Chords: E5, G#5, C#5, A5, C5, D5

Light my can - dles in a daze found God
I'm so horn - y, that's o - kay is good.

Pre-Chorus

Chords: B5, D5, E5, G#5, C#5, A5

Yeah. Yeah. yeah.

Gtr. 1

*Gtrs. 1 & 2 (dist. 1)

Rhy. Fig. 2

w/ dist. f

4 2 4 2 4 7 7 7 7 2 2 2 6 6 6 6 2 2 0 0

5 5 5 5 0 4 4 4 4 0 0 4 4 4 4 0 0 0

*Composite arrangement

D5 B5 D5 E5 G#5
 Yeah.

End Rhy. Fig. 2

C#5 A5 C5 D5 B5 D5
 Yeah. yeah Yeah.

E5 G#5 C#5 C5 D5
 Yeah yeah.

Chorus
 B5 D5 A5 C5 N.C.
 Yeah. you, I I'm not gon - na crack.

Gtrs 1 & 2

A5 C5 A5 C5
 I miss you. I - na crack. I love you,

A5 C5 N.C. A5 C5 A5 C5 N.C.

I'm not gon - na crack. I'd kill you, I'm not gon - na crack.

2. A5 C5 D5 B5 N.C.

I'm not gon - na crack.

To Coda ⊕

(cont. in slashes)

Interlude

E
⑥
open

Gtrs. 1 & 2
N.C.

*Gtr. 3

mf

*Bass arr. for gtr.

⊕ Coda

B5 N.C. E5

mp

**Back off vol. knob

In Bloom

Words and Music by Kurt Cobain

Intro

Moderately slow Rock ♩ = 78

Gtrs. 1 & 2
(dist.)

Bb5

G5

F5

Ab5

First system of guitar notation for the Intro. It features a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The music is marked with a forte 'f' dynamic. The guitar parts are shown with standard notation (stems, flags, and ties) and a corresponding tablature below. The tablature includes fret numbers (3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100) and a 'T' (Tie) symbol. The system ends with a double bar line.

Bb5

G5

Ab5

N.C.

Second system of guitar notation for the Intro. It continues the musical theme with the same key signature and time signature. The notation includes standard musical symbols and a corresponding tablature. The system ends with a double bar line.

Bb5

Gb5

B5

A5

Third system of guitar notation for the Intro. It continues the musical theme with the same key signature and time signature. The notation includes standard musical symbols and a corresponding tablature. The system ends with a double bar line.

Bb5

Gb5

F5

B5

A5

Fourth system of guitar notation for the Intro. It continues the musical theme with the same key signature and time signature. The notation includes standard musical symbols and a corresponding tablature. The system ends with a double bar line.

10

1. Sell the kids _____ for food. _____
2. We can have _____ some more. _____

mf

*Bass arr. for gr.

Weath er chang es moods. _____
Na ture is a whore. _____

Citr. 3 tacet

Bb Gb Eb B A

mf

w/ clean tone

Re - pro - duc tive glands.____
 Ten - der age _____ in bloom.____ } He's _____

Gtrs. 1 & 2

f
w/ dist

Chorus

Bb5 G5 Bb5 G5

the one who likes all our pret - ty songs and he

Rhy. Fig. 1

Bb5 G5 Bb5 G5

likes to sing a - long and he likes to shoot his gun, but he

End Rhy. Fig. 1

C E7 C E7

don't know what it means, _ don't know what it means _ and I _ say.

Rhy. Fig. 2 End Rhy. Fig. 2

Gtrs. 1 & 2 w/ Rhy. Fig. 1

Bb5 G5 Bb5 G5

he's the one _ who likes all our pret _ ties and he

Bb5 G5 Bb5 G5

likes to sing a _ long _ and he likes to _ _ _ but he

To Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 2

C Eb C Eb

don't know what it means, _ don't know what it means _ and I _ say.

Bb5 G5 F5

"Yeah." Mm

Gtrs. 1 & 2

Ooh. Mm.

Guitar Solo

Gtr. 2 tacet

*Bb5

Gb5

Eb5

B5

A5

Gtr. 1

*Chord symbols reflect implied harmony

Bb5 *loco* Gb5 Eb5 B5 A5

Bb5 *Rit.* Gb5 *loco* Eb5 B5 A5

B25

Gb5

Eb5

B5

E5

D5

He's

Gtr 1

let ring

let ring

Gtr 2

⊕ Coda

Gtrs. 1 & 2 w/ Rhs. Fig. 1

don't know what it means, —

don't know what it means, —

don't know what it means, and I say, { "Yeah, Ooh.

Ooh."

Ooh.

Gtrs. 1 & 2

Heart Shaped Box

Words and Music by Kurt Cobain

Drop D tuning, down 1/2 step:
(low to high) D \flat -A \flat -D \flat -G \flat -B \flat -F \flat

Intro

Moderately $\text{♩} = 100$

Gtr. 1 (clean) A5 F5 D5 A5 F5 D7

mp
let ring

TAB

Gtr. 2 (clean)

mp

TAB

Verse

A F5 D5 A5 F5 D7

1. 3. She eyes me like a Pi sees when I am weak

let ring

2nd time, Gtr. 2, w/ Fill 1

TAB

Fill 1
Gtr. 2

let ring

TAB

2nd time, Gtr. 2: w/ Fill 2

A F5 D5 A F5 D7

I've been locked in - side your heart - shaped box - for weeks.

let ring

0 2 2 2 3 3 3 0 0 0 0 0 0 2 2 2 3 3 3 0 4 4 0 4 3 3 0

let ring

let ring

0 2 2 3 0 0 2 2 3 3 3 0 4 4 4 4 3 3 0

2nd time, Gtr. 2: w/ Fill 3

A F5 D5 A F5 D7

I was drawn in - to - your mag - net tar - pit -

Riff A

let ring

End Riff A

0 2 2 2 3 3 3 0 0 0 0 0 0 2 2 2 2 3 3 3 4 4 0 4 3 3 0

let ring

let ring

0 2 2 2 3 3 3 0 2 2 2 2 3 3 3 0 4 4 4 4 3 3 0

Fill 2
Gtr. 2

let ring

2 2 0 3 3 3

Fill 3
Gtr. 2

0 3

A F5 D5 A F5 D7

I wish I could eat your can - cer when you turn black...

let ring

f w/ dist let ring

let ring

f w/ dist let ring

Chorus

A5 F5 D7 A5 F5

Hey! Wait! I've got a new com-plaint. For - ev - er in debt.

Rhy. Fig. 1

let ring

1/2

Rhy. Fig. 1A

1/2

to your price - less ad - vice. Hey! Wait! I've got a new com-plaint.

let ring-----

let ring-----

let ring-----

let ring-----

For - ev - er in debt to your price - less ad - vice. Wait!

let ring-----

let ring-----

let ring-----

let ring-----

I've got a new com-plaint. For - ev - er in debt — to your price - less ad - vice. —

let ring —

0 4 4 0 4 3 4 $\frac{1}{2}$

0 0 0 4 $\frac{1}{2}$

0 4 4 0 4 3 4 $\frac{1}{2}$

let ring —

0 4 4 4 4 3 4 $\frac{1}{2}$

0 0 0 4 $\frac{1}{2}$

0 4 4 4 4 3 4 $\frac{1}{2}$

F5 D5

your ad - vice. —

To Coda

$\frac{1}{2}$

0 4 4 4 4 4 4 4 4 0

$\frac{1}{4}$ $\frac{1}{2}$

0 0 0 4 4 4 4 4 4 0

F5 D7 A F5

2. Meat eat - ing or -

End Rhy. Fig. I

let ring-----

End Rhy. Fig. 1A

let ring-----

mp
w/ clean tone

D5 A F5 D7

chids for give no one just yet.

Gtr 2

let ring----- let ring-----

A F5 D5 A F5

Cut my - self on an - gel's hair and ba by's breath.

let ring-----

Brok - en hy - men of your high - ness. I'm

let ring -----

let ring -----

P.M. ---

left black. Throw down your um - bil

let ring -----

i - cal noose so I can climb right back.

let ring -----

*Gtrs. 1 & 2
f
 w/ dist.

let ring -----

*Composite arrangement

Chorus

Gtrs. 1 & 2. w/ Rhty. Figs. 1 & 1A

A5

F5

D7

A5

F5

Hey! Wait! I've got a new com-plaint. For - ev - er in debt

to your price - less ad - vice. Hey! Wait! I've got a new com-plaint.

For - ev - er in debt to your price - less ad - vice. Hey! Wait!

I've got a new com-plaint. For - ev - er in debt to your price - less ad - vice,

your ad - vice.

Guitar Solo

Gtr 1 A F D F

w/ Rotovibe

1 1/2 1/2 1

7 5 6 (6) 5 5 (5) 3 1 0 6 (6) 5

*Chords implied by bass (next 8 meas.)

D A F D

1/2 1/2

5 (5) 3 1 0

D.S. al Coda

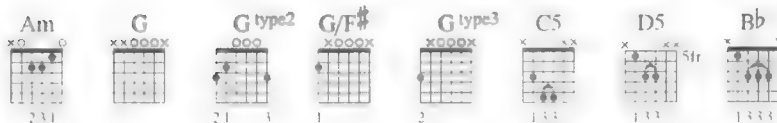
Rotovibe off

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
---	---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	-----

Your ad -

15002

Words and Music by Kurt Cobain



Verse

Moderately ♩ = 114

Am

Rhy. Fig. 1

Gr 2
(ACQUIS)

mp

G

G type2

1. I'm on _____ my time _____ with ev - 'ry - one

(Citr 1 (elec))

mf

let ring - - -
w/ clean tone

T
A
B

G/F#	G type2	E	Am
		(6)	
		open	

G

I have

bad

let ring

let ring

Glycyl

End Rhy. Fig. 1

C

pos - ture. _____

Sit and drink__

Gtr. 1

let ring-----

*Gtrs. 3 & 4 (elec.)

FIB 1

End FM 1

 Springer

*Composite arrangement

D

B2

Pen - ny - roy - al

Yes

Teu

Chrs. 3 & 4

let ring -----+

let ring -----

C D B7

Dis - till the life — that's in - side of { me.
(Me.)

let ring-----

let ring-----

C D

Sit and drink — Per my roy - al

let ring-----

Bb

Tea.
(Tea.)

I'm a - ne -

(Gtr. 4 cont in slashes)

let ring-----

mic roy - al ty.
(ty)

let ring-----

Verse

Gtr. 2: w/ Rhy. Fig. 1
Gtrs. 3 & 4 tacet

Am G

2. Give me Leo - nard Coh - en af - ter - world,

Gtr. 1

let ring-----

N.C. Am

so I can sigh e

let ring-----

G

ter - nal - ly. _____

I'm so tir -

Gtrs. 3 & 4

let ring

D Bb

ed I can't { sleep. _____
(Sleep.) _____ }

let ring

C D Bb

I'm a li - ar and a _____

cachien cachien cachien cachien cachien

I sit and drink — Pen - ny - roy - al

let ring ----- 4

Bb C

(Tea. I'm a - ne -

(Tea.)

let ring ----- 4

D Bb

mic roy - al ty

let ring ----- 4

Interlude

Gr. 4: w/ Rhy. Fig. 1
Am

Gr. 3 G

let ring ----- 4

lax - a - tives, cher - ry fla - vored ant

let ring-----let ring-----

3 0 3 0 0 0 3 2 3 2 3 0 2 2 0 2 2 2 2 2 2 2 0 2 0

The musical score for "The Good Ship" is presented in three systems. The first system includes a vocal line for the soloist and a guitar line. The soloist's part begins with a treble clef and a key signature of one sharp (F#). The lyrics "ac" and "ids" are written below the first two measures. The guitar part is indicated by "Gtrs. 3 & 4: w/ Fill 1" and shows a single note on a high staff. The second system continues the vocal line with the lyrics "Sit and drink" and includes a guitar part with a treble clef and a key signature of one sharp. The third system shows the vocal line continuing with the lyrics "Sit and drink" and includes a guitar part with a treble clef and a key signature of one sharp. The score is written for a soloist and a guitar ensemble.

[illegible]

Dis - till the life that's in - side of me.

let ring-----

I sit and drink Pea - ny - roy - al

Tea. I'm a - ne -

(Tea.)

D B \flat

mic roy - al ty.
(ty.)

P.M.

Outro
Gtr. 4 facet

Am rit. Asus2 Am Asus2 Am Asus2

I'm... I'm... I'm...

Gtr. 3

rit
let ring throughout

Am Asus2 Am Asus2 Am Asus2 Am Asus2

I'm... I'm... I'm... I'm...

w/ clean tone

Rape Me

Words and Music by Kurt Cobain

Tune down 1/2 step:
(low to high) E→A→D→G→B→E

Intro

Moderate Rock ♩ = 112

NC. *A C E5 G

Gtr. 1 (clean)

mf *let ring throughout*

TAB

*Chord symbols reflect basic harmony.

A C E5 C

TAB

Verse

A Csus2 Esus4 Gsus4 A C

1 Rape me. Rape me. my friend.

mp

TAB

Rape me.

A C

Gtr 2 (dist)

G 3fr D 10fr

(cont. in notation)

Rape me a gain

w/ dist

Chorus

A C E5 G

I'm not the on one. I.

*Gtrs. 1 & 2

Rhy. Fig. 1

let ring throughout

*Composite arrangement

A C E5 G

I'm not the on ly one. I.

I'm not the only one. 1.

A C E5 G

I'm not the only one.

End Rhy. Fig. 1

Verse A5 C E5

2. Hate me

mf
w/ clean tone

A5 C E5

Do it and do it a gain.

Waste me.

A5 C E5 G

Rape me. my friend.

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1

A C E5 G

I'm not the on ly one. I.

A C E5 G

I'm not the on ly one. I.

A C E5 G

I'm not the on ly one. I.

A C E5 G

I'm not the on ly one.

65

[illegible]

A5 NC C#5 A5 NC

Ap - pre - ci - ate con

Musical score for the song "You're gon - na stink and burn." The score is written for a guitar in the key of D major (two sharps) and 4/4 time. The melody is on a single staff, and the lyrics are written below it. The score includes a chorus section with a key signature change to A5 and a final section with a key signature change to N.C. (Natural C). The lyrics are: "You're gon - na stink and burn."

A C E5 G

3. Rape me.

Gtr 1

mf
w/ clean tone

A C E5 G

Rape me, my friend.

A C E5 G

Rape me.

A C E C# E

Rape me a gain.

Gtr 2

open 21fr open

w/ dist

Chorus
 Gtr. 1: w/ Rhy. Fig. 1
 Gtr. 2: w/ Rhy. Fig. 1 (1st 6 meas.)

A C E5 G

I'm not the on ly one.

A E5 G5

I'm not the on ly one

Gtr. 2 Rhy. Fig. 2 End Rhy. Fig. 2

2 0 3 2

Outro
 Gtr. 1: w/ Rhy. Fig. 1
 Gtr. 2: w/ Rhy. Fig. 2 (4 times)

A C E5 G Play 4 times

Rape me. (Rape me. Rape me. Rape me.)

Free time

Rape me.

Gtr. 2

2 0 3 2

*Randomly strike notes behind the rest **Switch pickup.

Gtr. 1

2 0 3 2

Words and Music by Kurt Cobain

Verse

Moderately • = 114

The musical score for "I Think I'm Dumb" is presented in two systems. The first system contains the vocal melody and the guitar part. The guitar part is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It includes chords Gsus4, C, and Esus4. The lyrics are "but I'm hav - in' fun. — I think I'm dumb, — may - be just —". The second system contains the bass part and the guitar part. The bass part is written in bass clef and includes the lyrics "let ring —". The guitar part is written in treble clef and includes the lyrics "let ring —". The score concludes with a double bar line and the text "End Rhy. Fig. 1".

System 1:

Guitar: Gsus4 C Esus4 A Gsus4 C

Vocal: but I'm hav - in' fun. — I think I'm dumb, — may - be just —

System 2:

Bass: let ring —

Guitar: let ring —

End Rhy. Fig. 1

63

Verse
Gtr 1 w Rhy Fig 3

Key: G Major, 4/4 Time

Lyrics: hap - py. 2. My heart is broke...

Chords: G, Esus4, A

End Rhy. Fig. 2

let ring

Gr. 2 tacet

Gsus4 C Esus4 A Gsus4 C

and I have some glue. Help me in - hale. mend it with you.

Esus4 A Gsus4 C Esus4 A G C

We'll float a - round, _ hang out on clouds. _ Then we'll come down, _ have a hang -

Chorus

Gtr. 1: w/ Rhy. Fig. 2

E5 G E5

o - ver. And have a hang - o - ver.

Gtr 2

7 10 9 7 5 7 5 7 10 9 7 5

Have a hang - o - ver. Have a hang -

(5) 7 7 5 | 7 7 10 9 7 5 | 7

Bridge B

o - ver. Skin the sun.

Gtr 2

7 10 9 7 5 | 7 7 7 | 9 9 9

4 4 4 2 4 4 2 4 4 2 4 4 2 4 4 0

fall a - sleep. Wish a - way, soul is cheap.

10 9 9 14 | 14 14 12 12

4 4 4 2 4 4 2 4 4 2 4 4 2 4 4 0

Verse

Gtr. 1: w/ Rhy. Fig. 1
Esus4

Gtr. 2 tacet
Gsus4

C

wake me up. _____

A

3. I'm not like them. _____

C

and I can pre - tend. _____

(14) 14 12

cobden

and I'm hav - in' fun. I think I'm dumb. may - be just

Chorus

Gtr. 1: w/ Rhy. Fig. 2

hap - py. I think I'm just hap - py.

Gtr. 2

7 7 10 9 7 5 7 10 9 7 5

I think I'm just hap - py. I think I'm just

(5) 7 7 7 7 10 9 7 5 7

hap - py.

Gtr. 2

7 7 10 9 7 5 7 7 5 7 8

Outro

E5 A5

I think I'm dumb.

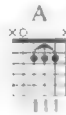
2 4 8 8 8 8 8 8

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#). The melody is simple and consists of several measures, some with single notes and others with chords. The lyrics "The Rose Tree" are written below the staff, aligned with the notes. The score is presented in a clean, black-and-white format.

All Apologies

Words and Music by Kurt Cobain

Drop D tuning, down 1/2 step:
(low to high) D \flat -A \flat -D \flat -G \flat -B \flat -E \flat



Intro

Moderately $\text{♩} = 109$

Gtr. 1
(acous.)

N.C.

Riff A

mf
let ring throughout

TAB

9 9 10 9 10 12 12 10 9 0 0 10 0 10 12 12 10 9 0 9 10 0 10 12 12 10 9

End Riff A

Gtr. 1: w/ Riff A

Gtr. 2
(acous.)

Riff A1

mp
let ring throughout

11 11 9 12 0 0 10 0 0 9 10 0 10 12 12 10 9 0 9 10 9 10 12 12 10 9

Verse

Gtr. 2: w/ Riff A1 (4 times)

N.C.

1. What else should I be? —
2. I wish I was like you. —

End Riff A1

Gtr. 1

11 11 9 12 0 0 10 0 0 9 10 0 10 12 12 10 9 0 9 10 0 10 12 12 10 9

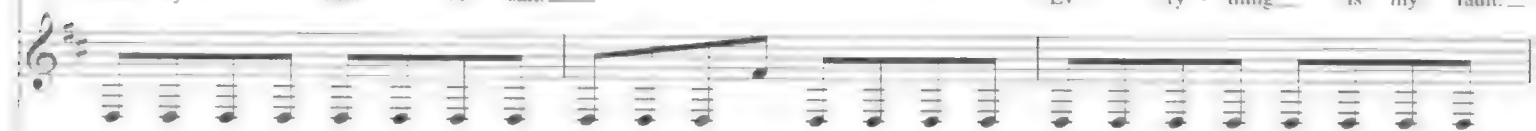
All a pol o gies. —
eas ly a mused.

0 0 0 0 9 0 0 0 0 0 0 0 0 0 0 0 0 0 9 0 0 9 0 0

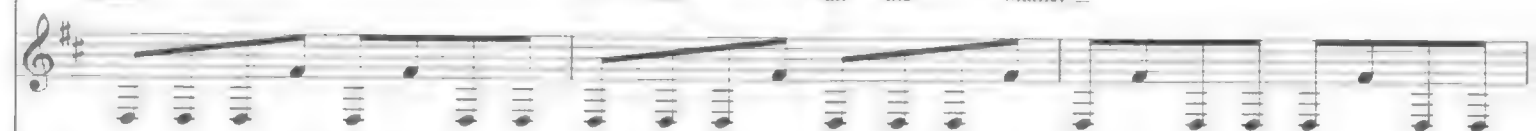


What else should I say? —
Find my nest of salt. —

Ev - 'ry - one — is gay. —
Ev - 'ry - thing — is my fault. —



What else should I write? —
I'll take all the blame. —

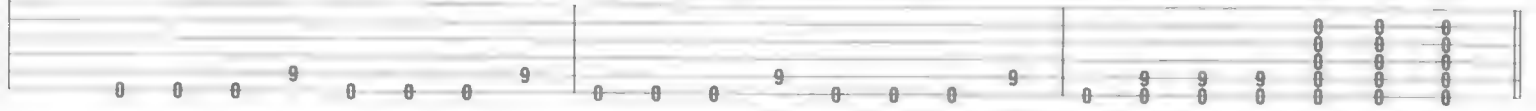
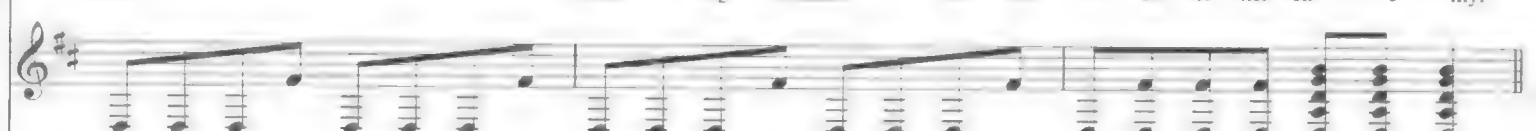


I don't have the right. —
a qua sea foam shame. —

What else should I be? —
Sun - burn. freez - er - burn. —



All a - pol o - gies —
Chok - ing on the ash - es of her en - e - my.



2nd time, Gtr 1 w/Rhy. Fill 1
A

Gtr 2

Mar - ried. — bur - red. —

Gtr 1

CHORDS

2 2 2 2 2 2 2 2 0 0 0

[illegible]

Mar - ried, bur - ied, yeah, yeah, yeah, yeah

Outro

Gtrs. 1 & 2: w/ Riffs A & A1
N.C.

All a - lone is all

*Gtr. 2 fades out 4th time

we all are. All a - lone is we all are.

Plays 4 times

All a - lone is all we all are. All a - lone is we all are.

Gtr. 1

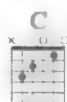
mp *p*

All a - lone is all we all are. All a - lone is we all are.

Gtr. 1 tacet

All a - lone is all we all are.

Words and Music by David Bowie



Tune down 1/2 step:
(low to high) E \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Moderately • = 115
N.C.

Gtr. 2 (acous.)        

Gtr. 1
(HOURS) Riff A

End Rift A

f
w/ slight dist

TAB

2 2 2 0 2 3 2 0 2 2 2 0 2 3 2 0 2 2 2 0 2 3 2 0 2 2 2 0 2 3 2 0

F G/A F Em/D Dm

(cont. in notation)

I. We passed up - on the stairs, —

dist. off

2 2 2 0 2 3 2 0 2 - 2 - 2 - 0 2 3 2 0 2 0

Verse

A Dm

we spoke in walls_ and web.____
and made my way_ back home.____

Al - though I was - n't there,
I searched a - far the land,____

"Gtrs. 1 & 2

^bComposite arrangement

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he said I was his friend, which came as a surprise.
 for years and years I roamed. I gazed a gaz - y stare.

C A

I spoke in - to his eyes. I thought you died a
 We walked a mil - lion hills. I must have died a

Dm C

long, a long, long time a - go. Oh no,
 long, a long, long time a - go. Who knows?

(Gtr. I cont in slashes)

Chorus

Gtr 1

C G/A F G/A D⁹

1., 3. not me, we nev - er lost con - trol...
 2. Not me. I nev - er lost con - trol...

Gtr 2

3 5 2 3 5 2 3 5 | 1 3 0 1 3 0 2 3 | 4 3 4

F G/A C G/A F G/A

(cont. in notation)

The face to face of a
 You're face to face with the

1 3 0 1 3 0 2 3 | 3 5 2 3 5 2 3 5 | 1 3 0 1 3 0 2 3

1...3.

1st & 3rd time, Gtr. 1: w/ Riff A
 2nd time, Gtr. 1: w/ Riff A (1st 3 meas.)

Db A Dm

man who sold the world.
 man who sold the world.

Gtrs 1 & 2

Gtr 2

6 4 X X 6 4 X X 0 0 0 2 0 1 0 X X X X X X

To Coda

D.S. al Coda
(take 1st ending)

F

Dm

2.1 laughed and shook his hand — Who knows?

Gtr. 2

(2nd time, cont. in slashes)

Gtr. 1

dist. off

(cont. in slashes)

Coda

Outro - Guitar Solo

Dm
Rhy. Fig. 1

Em/D Dm

Em/D

A

G/A

Gtr. 2

Gtr. 1

w/ dist.

A

G/A Dm

Em/D Dm

G/A

Tablature for Gtr. 1 and Gtr. 2 in the Coda and Outro sections.

Gtr. 1 Tablature:

```

(9) 9 9 2 2 2 0 2 3 2 0 2 2 2 0 2 4
  
```

Gtr. 2 Tablature:

```

2 2 2 0 2 3 2 0 2 2 2 0 2 9 9 10 (10) 9 9
  
```

F

Em/D

F

End Rhy. Fig. 1

Dm

Em/D Dm

Em/D

A

G/A

A

G/A

Dm

Em/D Dm

G/A

F

Em/D

F

Dm

Em/D Dm

Em/D

A

G/A

A

G/A

Dm

Em/D Dm

G/A

F

Gr. 2 {

Guitar Notation Legend

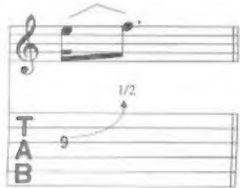
Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

HALF-STEP BEND: Strike the note and bend up 1/2 step.



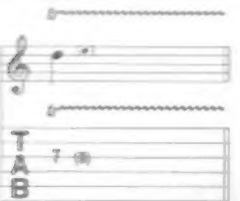
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



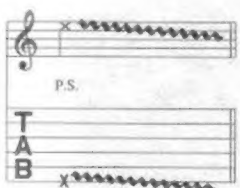
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



Notes:

high E
D
C
B
A
G
F

Strings:

high E
D
C
B
A
G
F
low E

4th string, 2nd fret

1st & 2nd strings open,

played together

open D chord

WHOLE-STEP BEND: Strike the note and bend up one step.



PRE-BEND: Bend the note as indicated, then strike it.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



GRACE NOTE BEND: Strike the note and immediately bend up as indicated.



VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



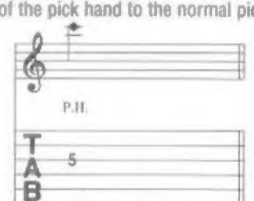
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



SHIFT SLIDE: Same as legato slide, except the second note is struck.



PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



RAKE: Drag the pick across the strings indicated with a single motion.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.





**YOU KNOW YOU'RE RIGHT
ABOUT A GIRL
BEEN A SON
SLIVER
SMELLS LIKE TEEN SPIRIT
COME AS YOU ARE
LITHIUM
IN BLOOM
HEART SHAPED BOX
PENNY ROYAL TEA
RAPE ME
DUMB
ALL APOLOGIES
THE MAN WHO SOLD THE WORLD**

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